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Japanese Color Prints

Japanese Paintings

Chinese and Japanese Brocades

To be sold by Auction

Wednesday Evening, May 1, 1918

at 8:15 o'clock

The WALPOLE GALLERIES

No. 10 East 49th Street

New York

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7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

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THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
MR. DANIEL R. KENNEDY.

Telephone, Murray Hill 6512. Catalogues on request.

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No. 260. Yeisui.
No. 30. Hokusai.

No. 212. Toyokuni I.
No. 34. Harunobu.

Japanese Color Prints

Japanese Paintings

By Yeiri, Koriusai and Toshimaro, etc.

Japanese and Chinese Brocades

KIYONAGA	KORIUSAI	HARUNOBU
TOYOHIRO	SHUNSHO	YEISHI
YEISUI	HOKUSAI	HIROSHIGE
YEISEN	YEIZAN	UTAMARO
	TOYOKUNI I	

Brocades in Strips, Squares and Hangings

A Kimono and Two Mandarin Coats

To be sold by Auction

~~Thursday Evening, May 2, 1918~~

at 8:15 o'clock

Wednesday Evening, May 1, 1918

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

ILLUSTRATIONS.

Plate 1. Frontispiece.

	No.
HOKUSAI: Fuji from Narumi, from the "36 Views."	30
HARUNOBU: Lovers at the Window	34
TOYOKUNI: Three Ladies-in-Waiting	212
YEISUI: Large Head	260
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CHINESE Tapestry in a Dragon Pattern	118

Prints, Paintings and Brocades

HOKUJU.

1. TEMPLE WITH MANY VISITORS. Oblong broadsheet.

KUNSHO.

2. VIEW ON THE COAST, with hills and village.

KIOCHIKA.

3. BROADSHEET IN BLACK AND BLUE PRINTING. A rearing horse in black and white, and a large blue lantern.

4. BROADSHEET SHOWING A RAILWAY TRAIN AT NIGHT. Very early model of the engine and fine cloud effect in the sky.

KIOMITSU.

5. MAN HOLDING HIS LARGE HAT. Small hosoye form in two colors.

KUNIMARU.

6. LADY UNDER THE SLEEPING NET. Amusing herself with a kitten and her fan.
   An excellent example of difficult printing.

7. MAN TRAVELLING AT NIGHT. Seen at half length.

KUNIMASA.

8. MAN SEATED BEFORE A RED LACQUER STAND.

KUNIMASU.

9. LADY DANCING. Small print mounted with another, still smaller on one sheet, showing two men in combat. Two color prints.

KUNITSUNE.

10. MONKEYS AND CHICKENS. Two monkeys in a persimmon tree, rooster, hen and chickens on the ground below.

KUNIYASU.

11. LADY IN GREY AND BLACK ENTERING A DOORWAY. Exceedingly effective composition.

12. INTERIOR OF A THEATRE. Actors on the stage.

KUNIYOSHI.

13. YOUNG GIRL ADMIRING THE BOW MOON. Very fine cloud effect.

14. ONIWAKAMARU AND THE GIANT CARP. An unusual treatment of this subject.

15. YOUNG LORD ON A HORSE OF DAPPLE GREY. Fine characteristic animal drawing rare in Japanese art.

16. RARE PANEL PRINT. Lady in blue on a bridge.

17. THE TWO STARS MEETING IN THE CLOUDS. They meet once a year on the Milky Way and are here represented as a man on a black bull and a beautiful woman.

18. THE TORNADO. An umbrella peddler with his wares is suffering sadly in the fierce wind.

19. BALCONY OVERLOOKING THE SEA. A man seated speaking to a maid with a light.

20. ELEPHANT AND A CLOWN. Hint of European influence.

21. LADY AND A WARRIOR ATTACKED BY FARMERS. A fierce fight is in progress under a pine tree on the border of a river.

FUSATANE.

22. HOMING GEESE AT KATADA. A noted print, showing the marshy lowland, and the sea beyond.

HOKUSAI.

23. LADY TRAVELLING IN A KAGO. Her bearers resting under a tree. Square print.

24. LOVERS PLAYING WITH A MARMOSET. The smallest size, and a very pretty print.

25. DRAGON FORMS IN BLUE on a black ground, square oblong print.

26. BLUE PANEL. Bird and flower print.

27. ARCHED ROCK. Printed in blue.

28. A COURTESAN WALKING. With the poem printed on a blue ground at the side (the poem is usually missing from the print.)

29. TRAVELLERS CLIMBING THE HILLSIDE IN A FOG.

30. "36 VIEWS OF FUJI." Kazousa no Narumi, a small Fuji seen over the distant horizon between the ropes of a large pink junk sailing by with a companion boat.
    Good impression of one of the most picturesque of the "36 Views;" the effect of the junks moving steadily through the water finely rendered.
    (See Frontispiece.)

31. "36 VIEWS OF FUJI." Fuji seen by fishermen and others in small boats near an island.

32. "36 VIEWS OF FUJI." Sen Pu Kai Sei, "red Fuji" rising out of a foliage covered base in a sky covered with masses of straight white clouds.

Not a first impression, but an early reprint, valuable for reference for this scarce and much sought for view.

SCHOOL OF HOKUSAI.

33. ORIGINAL DRAWINGS FOR PRINTS. Three Priests at their devotions, brushed with ink, and interesting as showing the paper and drawing requisite for wood block cutting.

HARUNOBU.

34. COURTESAN AND HER LOVER. A water garden seen through the window; a tiny figure seated on his umbrella and another peering at them from the upper balcony, gives a quaint touch to a charming print.

(See Frontispiece.)

35. HARUNOBU'S LOVERS STRUGGLING OVER A LETTER. The Evolution of the print, impressions from the 26 blocks necessary for the work on this print and the 27 impressions showing each advance in the printing to its completion. Full size of the original. (53 pcs.)

Exceedingly interesting to the collector as showing the many impressions necessary to get the delicate effect produced by Harunobu in his color blocks.

KUNISADA.

36. LADY WITH THE HELMET OF A WARRIOR. On a rayed background.

37. SHOKI. Killing a demon.

38. A WOMAN IN A LONG STRIPED DRESS.

39. MAN IN DECORATED ROBE. A Samurai with torch in background.

40. WOMAN ON A BALCONY. Overlooking Ryogoku bridge. A fete and fireworks in progress.

41. TWO ACTORS IN A SCENE.

42. A TRAVELLER. With staff and box.

43. WOMEN DRESSING AFTER BATHING. One is diving over a bank into the river.

KIYONAGA, 1777-1790

44. A GROUP OF GIRL MUSICIANS. Broadsheet in soft coloring and a very pretty print.

KORIUSAI, 1770-1781.

45. COURTESAN AND HER TWO SHINZO WALKING UNDER WHITE CHERRY BLOSSOMS. Their robes of black and pink skilfully printed.

FIVE HASHIRAYE BY KORIUSAI.

46. FALCON ON A GNARLED OLD CHERRY TREE. Printed in black and old blue on a yellow ground.

47. FALCON PERCHED HIGH ON A PINE TREE. Note the skilful printing to give the effect of distance from the ground.

48. FALCON ON A PINE. The same print, slight difference in coloring.

49. HAWK ON A CHERRY TREE. Aroused by a noise.

50. CHINESE PHILOSOPHER WITH A BRANCH OF CHERRY BLOSSOMS. Printed in black and old blue. Exceedingly interesting hashiraye.

DENSHIO.

51. URANOSSUKE. With his sweetheart. Hashiraye.

ELEVEN PRINTS FROM HIROSHIGE'S UPRIGHT SERIES.

52. HILLSIDE PATH, high in the mountains, an old rock like a ruined castle at the top.

53. SNOW LANDSCAPE. A little bridge in the foreground across a canal, the village houses deep in snow, with stretch of blue water beyond.
    Fresh impression showing the grain of the wood block.

54. THE SISTER ROCKS. Sunset sky and stretch of blue water.

55. INLET WITH VILLAGE AT THE FOOT OF HIGH GREY HILLS, their tops showing oxidisation.

56. DRUM BRIDGE. Water of good blue with green hills beyond.

57. MINES AT SADO. Showing the entrance.

58. BENTEN TEMPLE. A stretch of marsh land with flying cranes.

59. GEISHA ON THE BANKS OF THE SAN YA BORI. The river showing the stars' reflection from the glittering sky above. A famous print.

60. MINERS DESCENDING INTO THE GOLD MINES OF SADO. Scarce print from this series.

61. FUJIKAWA IN WINTER. Heavy snow is still falling, and tired snow covered travellers going over the dip in the road in the foreground on their way to the village.

62. VILLAGE IN THE MOUNTAINS. Half block.

63. TAMAGAWA RIVER BY MOONLIGHT. The Evolution of a print, with impressions of the eleven blocks necessary for its completion, and twelve impressions showing the advancing of the printing. Quarter block size (23 pcs.)
    Interesting to the collector as showing the mode of block printing by Japanese Artists.

BIRD AND FLOWER PRINTS BY HIROSHIGE.

64. NARROW PANEL PRINT. A branch of cherry blossoms.

65. PAIR OF SEA-GULLS. Swimming near reeds. Panel.

66. BLUE-BIRD IN PENDANT WISTARIA BLOSSOMS. Panel.

67. A MAN ADMIRING THE IRIS GARDEN. Panel.

68. BIRD AND PEONY BLOSSOM. Panel.

69. BLUE PRINT. A Bird and Wistaria blossoms. Panel.

70. PAIR OF MANDARIN DUCKS. Swimming beneath Nanten blossoms. Square print.

71. SQUARE BLUE PRINT. Large fern leaves on a blue ground.

72. BLACK AND WHITE PRINT. Bird and bamboo shoots on a black-ground. Square.

73. BLACK AND WHITE PRINT. A philosopher seated. Square.

74. BLACK AND WHITE PRINT. Landscape: village beneath a high snow-topped mountain. Square.

HIROSHIGE. SIX PRINTS FROM THE FISH SERIES.

75. BORA, Or Mullet. Very fine original.
Reproduced in the Happer catalogue, as one of the best plates in the series.

76. LOBSTER AND PRAWNS. Fine original, scarce.

77. SPOTTED BREAM AND ANOTHER FISH. The latter in pink. Fine original.

78. BREAM AND SOLE. Fine original.

79. TWO FISH. Fine original impression.

80. TWO SMALLER FISH PRINTS. A Lobster at the bottom of the sea: A turtle swimming. (2)

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81. STORY OF THE 47 RONINS. Act fourth.

82. STORY OF THE 47 RONINS. Act Seventh.

83. TEA-HOUSE SERIES. Balcony scene with a Geisha girl dancing.

84. TAMAGAWA RIVER BY MOONLIGHT. From the Snow, Moon and Flower series. With margins.

85. EVENING SNOW ON HIRA MOUNTAIN. From the series of Eight Views of Lake Biwa. Foxed.
Considered one of Hiroshige's best snow prints. VERY RARE.

86. HEAVY SNOW IN A VILLAGE. Half-block.

87. HAMAMATSU. Coolies warming themselves beneath a tall pine tree. Tokaido series.

88. HIRATSUKA. Fuji just showing between the hills in the middle of the picture. Tokaido series.

89. MISTY DAY AT MISHIMA. Well-printed and with margins. Tokaido series.

90. HAKONE MOUNTAIN. Hiroshige's great view of the "painted rocks." Tokaido series.

91. GOYU. Night scene in the village street. Tokaido series.

92. KAKEGAWA. A windy day with kite flyers; travellers cross a bridge over rice fields. Tokaido series.

93. TOTSUKA. Travellers, one dismounting from a horse, at the inn. Tokaido series.

JAPANESE AND CHINESE BROCADES.

94. ANCIENT OHI OR BROCADE STRIP. Wide Peony blossoms in iridescent blues and primrose yellow heightened with gold on a (faded) rose ground. 56x12 inches.

95. OHI WOVEN IN A BOLD PATTERN OF CORAL, HOWO BIRDS, and Dragons on a broad lattice in silver on a wave ground of blue and green. 56x12 inches.

96. GREEN AND SILVER BROCADE SQUARE. Large Kiri crest in the centre and the entire field of green thickly covered with small blossoms and leaves in silver. 36x26 inches.

97. SQUARE OF DARK BLUE SATIN OF FINE QUALITY, woven in the centre of which is a large ivory circular crest enclosing a diamond. Bound and lined in dark brown. 36x30 inches.

98. PAIR OF BROCADE STRIPS IN GOLD AND ORANGE. Three inch Chrysanthemum Crests in fine gold on a ground of orange silk make a most effective decoration. 1 yard 12 inches in length by 2 feet in width.
These strips are very seldom found in pairs.

99. LONG PANEL OF MIDNIGHT BLUE AND SILVER BROCADE. A bold pattern of Clouds interrupted by Dragon medallions, all in silver on a dark blue satin ground. 3 yards 1 foot by 2 feet
Unusual in length, and woven in a silver that never tarnishes with age.

100. SHICHIJO OR PRIEST ROBE. Interlocked small medallions and a cloud motif on a ground of midnight blue which changes to moonlight blue in certain lights. 2 yds. x 1 yd. 10 inches.
The brocade is of the finest quality, the ivory, gold, green and soft colors of the medallions and clouds forming perfect harmony, lined with green silk.

101. BROCADE SQUARE IN A FAN AND SHOKKO PATTERN, in green and gold on a ground of midnight blue.

102. BROCADE SQUARE. Blossoms in ivory and iridescent pastel colors on a (faded) rose ground.

103. SILK HANGING OF RICH CHINESE WEAVE. The mingled effect of silver, green and gold in character and medallion patterns, heightened with a deep iridescent red and blue, in a very effective pattern which almost entirely covers the dark blue ground. About 2 yards in length, 27 inches wide.

104. STRIP OF TEA COLORED SATIN, in a small pattern of waving grasses in ivory, and grass-seeds in brown lined with orange silk. 36 x 12 inches.

105. SQUARE OF GREEN AND GOLD FLORAL BROCADE. Small conventional chrysanthemums in bright gold thickly cover a ground of apple green.

106. SQUARE OF ROSE BROCADE. A blossom in exquisite iridescent blues and green, with delicate leaves in ivory, pale yellow and green on a Rose du Barry ground of fine texture.

THREE ROBES.

107. KIMONO OF MOUSE COLORED PONGEE, Decoration of pine and plum on lower front panels, heightened with gold, a small white crest on back and each sleeve. Lined with orange silk, square sleeves, fresh condition.

108. MANDARIN COAT OF DARK BLUE BROCADE SILK in a self pattern of ribbon knots and scrolls. Lined with light blue silk, long sleeves, flaring cuff. Fine condition and quality.

109. MANDARIN COAT OF WARM BROWN BROCADE SILK, fine quality in a pattern of self medallions of ribbon knots and scrolls. Lined with light blue silk, long sleeves, flaring cuff. Fine condition.

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110. OHI IN IRIDESCENT BLUES AND BRONZE. Small flying storks and detached cherry blossoms in silver and iridescent colors on a field of iridescent blue sewn with detached cherry blossoms in bronze. 56 x 12 inches.

111. GREEN AND GOLD BROCADE SQUARE. Large Bamboo Stems and Open Peony Blossoms in gold in a green ground.
It is well known that the Japanese had the secret of gold weaving that does not tarnish.

112. LARGE BROCADE HANGING OF APPLE GREEN; woven with small detached medallions in untarnished gold; the insets of gold and orange brocade; lined with apple green silk. 2 yards x 1 yard 10 inches.

113. PRIEST ROBE OF LIGHT BROWN SILK, brocaded in tulips and other leaves and flowers in turquoise blue, apple green and other pastel shades. 2 yards x 1 yard 10 inches.
Lined with white brocade silk.

114. OHI IN A BLUE MEDALLION PATTERN. Shokko pattern enclose small medallions in blue, gold and ivory on a stone blue ground. 56 x 12 inches.

115. BROCADE OHI IN A FLORAL PATTERN. Carnations and leafy scrolls in iridescent bronze, magenta and silver heightened with gold, on an apple green ground. 58 x 12 inches.

116. BRONZE AND SILVER BROCADE SQUARE. Open peonies and leaves in bronze and iridescent blues and greens on a silver ground.
A very handsome piece.

117. BROCADE SQUARE IN GREEN AND SILVER. Dragon and Lotus Crests beautifully developed in iridescent bronze and silver on an apple green ground.

118. CHINESE TAPESTRY OR HANGING IN A DRAGON PATTERN. A Dragon of the Flame woven in gold and ivory, descending to Combat with two Dragons of the Sea. The latter is woven in greens and gold; The scattered clouds, flames, Burning Gems. etc., in red, silver, bronze and blue tipped with ivory; all on a field of rich dark brown satin, bound with dark blue. 1 1/3 x 1½ yards.
(See Illustration.)

119. HANGING OF CHINESE FLORAL BROCADE. Rows of Carnations in iridescent bronze and red on a ground of green in a basket weave: Swastiska and key pattern stripes at each end. 2 yards x 1½ yards.
A handsome piece in fine condition.

120. LARGE SQUARE OF SILVER BROCADE. A bold pattern of open peonies and leafy scrolls in untarnished silver on a (faded) rose ground. 1 1-3 yards square.

121. SHICHIJO OR PRIEST ROBE. A ground of very dark blue satin brocaded in a lattice pattern in bronze and silver, thickly covered with dragons and clouds in ivory, and iridescent blues, greens and bronze, pink, etc. The insets are of orange and gold brocade. Lined with rose silk. Length 2 yards 6 inches, width 1 yard 8 inches.

122. ANCIENT OHI OF FADED ROSE AND GOLD BROCADE. Swastiska pattern interrupted by chrysanthemum bird and dragon crests developed in gold on a faded rose ground. 56 x 12 inches.

123. OLD ROSE AND GOLD BROCADE SQUARE. Chrysanthemum and Kiri crests in gold on a faded rose ground.

No. 118. Chinese Tapestry.

124. OBI OR STRIP OF IVORY AND GOLD BROCADE in a pattern of open unending ovals and chrysanthemum crests. 48 x 12 inches.

125. BROCADE SQUARE IN A GREEN BASKET WEAVE in a pattern of small ivory and gold medallions. 27 inches square.

HOKUSHU PAINTING.

A Pupil of Hokusai.

126. LOVE BIRD WITH RED BEAK, flying to its mate on a tree, where pomegranates ripen. Painting on paper signed. Mounted as a kakemono.

OTSU MATAHEI.

127. PAINTING OF A YOUNG LORD WITH A FALCON. The work showing a very early period, unsigned and attributed to Matahei, a follower of Matabei of about 1700. Painting on paper.

Primitive Japanese paintings are rare.

ICHIUSAI SADAUCHI.

128. PAINTING. A lady seated, wearing a robe of lacquered black, edged with cherry color and tied with a rich green obi. Signed. Painting on silk, mounted as a kakemono.

PAINTING BY TOSHIMARO.

Pupil of Utamaro.

129. LADY SEATED. The weather is cold, her robes of red and green. Signed. Painting on silk. Mounted as a kakemono.

PAINTING BY YAUCHI.

130. FUTEN THE WIND GOD. Painting on paper in monochrome. Signed. Mounted on brocade as a kakemono.

KORIUSAI PAINTING

131. DANCING GIRL, with a man in a Horse masque holding a staff. Painting on paper mounted as a kakemono. Signed.

From the collection of John La Farge. Paintings by the masters of Ukiyoye are rarely offered and the demand for them is steadily growing.

YEIRI PAINTING.

132. A COURTESAN WALKING; her robe of black gauze bordered with faint rose color, tied with an obi of medallion pattern, the centre in rose color. She is passing a large black lantern.

Painting on paper, signed. Fine example, the sure brush work showing the touch of a trained hand. Prints by Yeiri are very rare and his paintings are almost unknown. "*A pupil of Yeishi whose work is considerably rarer than that of Yeishi himself:*" Basil Stewart, English critic.

CHINESE PAINTING ON SILK.

133. LANDSCAPE: CLOUDS FLOAT ACROSS A ROCKY CLIFF ON THE WATER'S EDGE, a Pavillion overlooking the water, a few cranes on the shore. Painting on silk attributed to the Thirteenth Century.

SURIMONO.

134. HOKUSAI SIGNED SORI. Pair of lacquer boxes.

135. HOKUSAI. Armor on a table.

136. SORI OR HOKUSAI. Two men at a table, top-spinning.

137. GAKUTEI. Chinese philosopher writing at a table, his coat in silver medallions.

138. HOGIOKU. A fan-peddler with his black lacquer fan boxes.

139. HOKKEI. A dog playing with a large ball.

140. HOKKEI. Nobleman reading a letter. Printed in silver.

141. HOKKEI. A ceremonial visit in a garden. Printed in silver and gold.

142. KUNISADA. An actor as a samurai.

143. KUNIMITSU. A lady with New Year's pines. Printed in silver.

144. SHUNYEI. A lady seated at a low stool.

145. SHUNMAN. A poetess and attendant.

146. TOYOKUNI. A lady and two warriors. Printed in silver.

147. TWO SURIMONO BY SHINSAI. Still life, printed in gauffrage and soft colors. Mounted on one sheet.

148. LARGE SURIMONO. A Ferry boat with passengers, ladies, peddlers, man with a monkey, another with a horse, form a varied and attractive composition.

149. LARGE SURIMONO. Man running to catch the Ferry, Companion to the preceding.

150. SEVEN GODS OF FORTUNE. Long oblong print, showing them in a merry mood.

151. UNSIGNED SURIMONO. Man with staff, his robe gauffered in silver, a chicken at his feet.

SHUNTEI, 1800-1820.

152. BOYS AT PLAY. Early diptych. Surimono.

THIRTEEN PRINTS FROM HIROSHIGE'S OBLONG SERIES.

153. SNOW LANDSCAPE. Man on a Bamboo raft, and another with small boat approaching a snow covered village.

154. OKABE STATION. A noted print published by Marusei. Oblong.

155. PROCESSION OF NINE WOMEN ON THE SHORE. Four sail-boats near by and two others in the distance.

156. VILLAGE NEAR A TEMPLE IN THE WOODS. Fog rising over the higher wooded hills beyond.

157. STREET OF SHOPS ON THE SHORE. Boats and barges resting at anchor in the harbor.

158. PEOPLE ADMIRING EARLY PLUM BLOSSOMS.

159. TAMAGAWA RIVER. Two women gossiping on the bank.

160. VILLAGE IN THE LOWLANDS, showing loaded boats anchored and many ragged pine trees.

161. WINTER SCENE ON THE CANAL. Man drawing water from a large well, many ducks in the canal, etc.

162. TRAVELLERS APPROACHING A VILLAGE, along a tree covered path deep in snow.

163. PICNIC ON THE PLAINS IN SPRING. Cherry trees in the foreground, and far beyond a series of white hills leads to Mt. Fuji.

164. VISITORS AT A TEMPLE.

165. FIREWORKS ON RYOGOKU BRIDGE. Brilliant night scene in a blue and grey print.

166. LANDING AT HACHIKENYA. From the Naniwa Meisho series. The ferry has just arrived. A very scarce series.

167. TRIPTYCH BY HIROSHIGE. An extended landscape showing Temple village, grounds and vicinity.

168. EVOLUTION OF PRINTS. Sailing Junks by Hiroshige, with impressions of the eleven color and black and white blocks necessary, and 12 impressions showing the advancing of the printing. Quarter Block size. (23 pieces).
Showing the mode of color block printing among the Japanese.

169. NIHON BANK AT TWILIGHT, BY HIROSHIGE, showing impressions from the twelve blocks necessary in the printing, and 13 impressions showing the advancing of the printing to its completion. Half block size. (25 pieces.)
Valuable as showing the collector the mode of printing in color from woodblocks.

THREE PRINTS FROM THE KISOKAIDO SERIES.

170. SAKAMOTO STATION. A village at the foot of high rounded hill. Finely printed.

171. KUSATU STATION. Travellers crossing an irrigation canal to the village in a valley beyond. With margins.

172. LANDSCAPE AND FOOT-BRIDGE. In the foreground a woman leading a black ox.

173. YEISEN LANDSCAPE IN THE KISOKAIDO SERIES. Omiya Station. Lady travelling in a kago admiring Fuji seen between the trunks of two small cherry trees in blossom.

UTAGAWA NAGAMUNE.

174. COURTESAN TYING HER OBI. Hosoye print.

RISSEN.

175. BLUE PRINT. Square shape, Bamboo in a shower.

ROGETSU.

176. BOY RINGING THE TEMPLE BELL. Interesting composition and coloring on a large size sheet.

ROKUZO.

177. ONAWAKAMARU AND THE RED CARP. Very interesting treatment, showing the Carp swimming down stream (not up) and very fine printing of swift movement through water.

SADANOBU.

178. LANDSCAPE WITH TEMPLE AND VISITORS. Half block.

SHIKIMARO, 1790-1805.

One of the best pupils of Utamaro.

179. LADY SEATED WITH A BOWL. Her robe of green bordered in a wave pattern.

YANAGAWA SHIGENOBU, 1782-1832.

Known as the "scape-goat" son-in-law of Hokusai.

180. LADY WITH A FAN. Her Dragon head-dress unusual and attractive.

181. ACTOR IN WHITE, with over dress of shokko pattern posing as the "red-haired imp."

KITAO SHIGEMASA, 1739-1819.

182. PINE TREES AND RAIN. Square print in monochrome.

183. TWO LADIES PICKING MULBERRY LEAVES. One on a ladder and the other on a bench. A print attributed to Shigemasa. Unsigned.

SHINSAI.

Pupil of Hokusai, noted for his Surimono.

184. TWO LADIES TRAVELLING IN SPRING. A shore road with budding plums, a little boy stopping them on their way.

SHUNCHO, 1770-1800.

A follower and often the equal of Kiyonaga.

185. TWO LADIES. Square print of fine quality. One is seated, playing a card game, while her companion enters the doorway.

186. GROUP OF FOUR CAUGHT IN A SHOWER. Two ladies, a young girl and a young man sheltering under a large tree in a sharp shower. Broadsheet.

SHUNSHO, 1765-1780.

Celebrated for his actor prints.

187. SQUARE PRINT WITH TWO ACTORS: Men. Fine example, showing "heroic force" mentioned by Ficke as his chief characteristic. With the seal of his publisher Hayashi.

188. MAN WALKING WITH A WOMAN IN BLACK, who carries a pink and black umbrella. Broadsheet.

Broadsheets by Shunsho are extremely scarce; most of his work being of the hosoye or panel form.

189. LADIES AT SILKWORM CULTURE. A charming print in delicate coloring showing two ladies and a maid at work over the silk cocoons.

SHUNKO.

190. HOSOYE PRINT. An actor in black, the flesh tinted.

VERY RARE WHEN TINTED, a fine example in perfect registration, brilliant and sharp.

191. AN ACTOR HOLDING UP A FLOWERED WAND. A print of soft coloring and splendid lines. Hosoye form.

192. HOSOYE PRINT. An Actor. Timeworn.

SHUNSEN.

193. THE POET DOFU WATCHING THE FROGS. Oblong print with winding stream and willow tree.

194. TWO LADIES PASSING A STREET PEDDLER. Oblong.

195. A PEASANT RESTING UNDER A CHERRY TREE, near a waterfall. A very pleasing square print.

SUNSHIO.

196. A COURT LADY SEATED WITH A YELLOW FAN; she is just rising from a pile of cushions.

197. COURT LADY SEATED READING A LETTER. Companion print to the preceding.

SHUNYEI, 1767-1819.

The most important of Shunsho's followers.

198. WARRIOR ATTACKED BY A GHOST. A terrible storm of wind and rain is raging. Square print.

199. AN ACTOR WITH A DRAWN SWORD. Fine use of black in his robe. Hosoye print.

200. HOSOYE PRINT. An actor. A robe of fine black falls from his shoulder showing an underdress of green.

SUNCHO.

201. AN ACTOR AS A NOBLEMAN. Hosoye print of soft coloring and in fine condition.

202. HOSOYE PRINT. An actor with the Temple sign, which he has torn up. Fine coloring and lines.

SUGAKUDO.

Worked about 1845, noted for his bird and flower studies.

203. A RED PARROT PERCHED ON A ROCK. No. 10. Broadsheet.
The print most coveted by collectors is the drawing of a large red parrot being No. 10 of the series "Exact representation of forty-eight Birds."—*Ficke*

TOYOHARU, 1733-1814.

204. TEA HOUSE INTERIOR, with many figures of Dancing Girls and man. Oblong.
Basil Stewart says that Toyoharu's prints are very rare, and Ficke says he had seen no print of his that would justify his reputation.

205. THEATRE INTERIOR, with acting going on on the Stage.

TOYOHIRO, 1795-1820.

A Great Artist, the Teacher of Hiroshige.

206. DIPTYCH OF FINE QUALITY. Two ladies addressing a Fan Peddler at his booth, and on the right sheet a fan seller offers his unfolding fans to two ladies, one with a bunch of iris blossoms. The exceedingly fine use of black should be noted.
"All Toyohiro's work has an aristocratic touch."—*Ficke.* Owing to his very small output his prints are rare.

207. LANDSCAPE BY TOYOHIRO. Tsukuda Island, with loaded boats resting in the harbor. Time worn.

208. SQUARE PRINT. Blue and black fish and iris blossoms.

TOYOKUNI, 1769-1825.

All of his early work, signed with smaller characters is good.

209. HOSOYE PRINT. A lady standing wearing a striped robe, red obi, and towel over her shoulder.

210. MAN DANCING WITH A FAN. Hosoye print, good condition and coloring.

211. SQUARE PRINT. Man and woman dancing. Early two color print.

212. THREE LADIES IN WAITING. One kneeling, in robes of rose-du-barri and grey holds the hat of the young Samurai; a companion kneeling hands her a petition; in the foreground is seated lady wearing a robe of deep soft black. Broadsheet.
Signed with the fine brush characteristic of the best prints of Toyokuni I.
(See Frontispiece.)

213. MEMORIAL PORTRAIT OF TOYOKUNI "in his 77th year," representing him seated with a brush to the left of a sheet of text, all on a background as a piece of brocade woven in crest patterns. Signed Kunisada.
VERY SCARCE.

214. LADY DANCING TWIRLING FOUR HATS. Two men seated admiring. Broadsheet.

215. GROUP OF THREE PEOPLE. Two ladies and a man pouring sake and watching fishermen draw in their nets through a rough surf.
Good early example.

216. WHISPERING. A man seated in an inner room near a brazier; in the foreground a woman carrying a pot of hot sake is stopped by her companion, who has her arms around her neck and is whispering to her.

217. MAN SEATED IN A YELLOW CART, reading a book.

218. LOVERS POURING SAKE. Seen at half length, the lady wearing a violet robe in a "cracking ice" pattern.

219. WOMAN GIVING A LETTER TO A MAN IN BLACK. She also carries his black coat.

220. LADY AND HER LOVER. Effect of pink and black. Early print on soft old paper, corner (blank) restored.

221. LADY STANDING UNDER A CHERRY TREE, her cherry flowered robes tied with a dragon obi.

222. MAN IN BLACK AND GREY ROBE, standing near Mt. Fuji, note the European appearance of his head.

223. LADY PROTECTING HERSELF WITH HER SAMISEN. Night scene.

224. LADY IN FLOWERED ROBE OF PALE BLUE, running to the gate.

225. ACTOR AND ACTRESS IN A SCENE. Night.

TOYOKUNI KUNISADA.

226. LADY BATHING. She kneels before a tub, her robes slipped off to her waist, a towel beside her.

227. TRIPTYCH BY TOYOKUNI KUNISADA. Lady and two men on the balcony under a string of orange lanterns ornamented with large black crest.

228. MAN AT NIGHT UNDER WILLOW TREE.

229. LADY WALKING AT NIGHT, Carrying a lighted lantern.

230. MAN UNDER A TREE AT NIGHT. Seen at half length carrying a compass.

231. MAN IN BLACK GAUZE, drawing his sword, a woman crouching at his feet.

232. LADY AS A BUDDHISTIC ANGEL. She is seen at half length.

233. LADY PRAYING IN THE WATERFALL, for the recovery of her husband. Large head.

234. TWO ACTORS IN A SCENE.

235. MAN IN DANCING DRESS. He carries a bow and arrow, and also wears a sword.

236. NOBLEMEN SEATED, with a letter.

237. MAN SWIMMING IN A HEAVY SEA, almost exhausted he grasps a rock, above his mind pictures himself safe with his sweetheart.

238. LADY IN A LARGE BLACK HAT. She is seen at half length against a background of autumn grasses.

239. TWO PRINTS SHOWING SNOW LANDSCAPE. Man with lantern and a pink umbrella, and a lady by a stream. (2)

240. MAN IN A ROBE OF DEEP SOFT BLACK, standing, holding a large basket hat of green straw.

241. TRIPTYCH. A lady with two men by a stream.

ISHIKAWA TOYONOBU, 1711-1785.

242. LADY SEATED SMOKING, blowing the smoke from her mouth, a white rabbit at her side.
A two-color print of large size.

URAKU.

243. EIGHT VIEWS OF LAKE BIWA. Complete set of koban prints mounted on two sheets.

UTAMARO, 1754-1806.
The son of a Painter of the Chinese School, famous for his figure studies of women.

244. THREE WOMEN TRAVELLING, one carries her yellow sun hat in her hand. A print of Utamaro's best period as shown by the more compact form of the signature.

245. A COURTESAN SEATED READING. Her robes of rich coloring.

246. TWO YOUNG GIRLS DANCING. They wear black hats and are attended by a man in a fox masque.

247. A COURTESAN ON PARADE, attended by her little kamuro, and a man who carries over her a large black and yellow umbrella.

248. YOUNG SAMURAI ON HORSEBACK, attended by two women; Fuji is seen in the background. Timeworn.

249. BABY PLAYING WITH HIS MOTHER, peeping at her from behind the gauze cover of a bowl of cakes, the maid steadies him from the back.

250. LANDSCAPE BY UTAMARO. Showing ladies being forded across the river on the shoulders of men.

251. BLUE PRINT BY UTAMARO. Court lady travelling on horseback with five men attending, one of whom shields her with an umbrella.

252. COURT LADY RECEIVING VISITORS. Oblong print showing six figures.

YEKITEI.

253. THE RED HAIR IMPS DANCING, Two men look on. Long oblong print.

YEISEN.

254. BIRD AND FLOWER SQUARE PRINT. Two fat little blackbirds with red throats alighting among blue bells and grasses.

255. YEISEN LANDSCAPE. Wooded hill and Temple rising from the water's edge. Oblong.

256. YEISEN LANDSCAPE. Woman heading rice near a house accosted by a traveller, another on horseback trots through the rice field. Fine condition and margins.

HOSODA YEISHI, 1780- 1810.

A Samurai who studied painting in the Kano school resulting in more delicate and refined prints.

257. TWO WOMEN AND A LITTLE MAID, beautifully attired, admiring morning glories growing on a bamboo fence. Broadsheet of fine quality.

258. FOUR BEAUTIFUL COURTESANS WALKING TOGETHER, the delicate colors of their robes enhanced by the effective use of black in obi and borders. Upright broadsheet.
From the Metzgar Collection.

259. HASHIRAYE OR PILLAR PRINT BY YEISHI. Urannosuke reading a letter to his mistress, who leans from the balcony above. A spy crouched under the verandah reads it also.

YEISUI.

Pupil of Yeishi, whose work is considerably rarer than his master, on authority of Basil Stewart, English critic.

260. COURTESAN WRITING A LETTER. Broadsheet showing the large head, characteristic of his master. Note the fine registration of the hair, and the grace of the hand and wrist holding the brush.

(See Frontispiece.)

KIKUGAWA YEIZAN, 1804-1829.

Rival and follower of Utamaro.

261. LADY GOING TO THE BATH, pulling a loose grey robe over her bare shoulders and limbs.

262. LADY WALKING IN THE WIND; her light green robe is tied with an obi whose color is oxidising with age.

263. FLOWER ARRANGEMENT. Showing a blossoming branch in a wall vase, and others in a flaring vase of blue porcelain.

264. LADY DRESSING BEFORE A CASE OF BLACK LACQUER. She pictures herself crossing the bridge as seen above.

265. LADY HOLDING A BABY. She is seen at half length lifting the baby to her shoulder.

YOSHITORA.

Considered the best pupil of Kuniyoshi.

266. A SAMURAI IN A HEAVY BLACK ROBE. Walking at night.

YOSHITOSHI.

267. A FRENCH HARBOR. TRIPTYCH. The people in European costume waiting the arrival of the boat.

YOSHIYUKI.

268. CUCKOO FLYING ACROSS THE MOON. Below a forest and river landscape. Square print.

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